

# RARE — BUT WELL DONE

LRP 3003



A HIGH FIDELITY RECORDING

## JIMMY ROWLES TRIO

Jimmy Rowles — Piano • Art Mardigan — Drums • Red Mitchell — Bass

*Costello*

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LIBERTY

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### SIDE ONE

THE DAY YOU CAME ALONG  
SO FAR SO GOOD  
I WOULDN'T CHANGE YOU FOR THE WORLD  
YOU ARE TOO BEAUTIFUL  
SERENADE IN BLUE  
LET'S FALL IN LOVE



FRAN KELLEY

Jimmy Rowles says: "I prefer ballads and easy jump tunes, so you won't hear much at a race track tempo." The renditions of these tunes somewhat defy controversy, inasmuch as the conceptions here have such simplicity, freshness and good taste. It doesn't strike me that he is trying to prove any points here other than—piano artistry can be treated so as to appeal to all listeners, artist and laymen alike. To quote Jimmy, "I like to get away from the commonly played tunes. There are so many beautiful things you hardly ever hear." "So Far So Good" was recorded by Duke Ellington around 1939. This I believe is the only other recording made

to date. "Remember Me" has a graciousness about it and warmth that makes you want to listen to it over and over again. All of these numbers have a distinctly happy and relaxed feeling about them. Jimmy maintains that his next album will have the same personnel but a little different musical idea. After listening to this one, I'm sure everyone will be appreciative of his follow-ups. Red Mitchell, the bass player, besides being a great soloist is a great rhythm man too, as his work with Red Norvo and Gerry Mulligan has proven. Art Mardigan, who is currently pounding the skins with many of Detroit's top jazz groups, was drummer for the Woody Herman Herd at the time of the "Four Others" recording. He is exceptionally good with small combos as those within earshot of this album will attest. Jazz critics agree . . . Art's neglected genius is sure to be recognized . . . and SOON.

The easy relaxed "Count Basie" feeling was one of the aims of the trio. That it was so successful is perhaps why LIBERTY so aptly titled the album "Rare . . . But Well Done." The recording is one of beauty . . . the epitome of balance and clarity. Listen, and see if you don't agree.

FRAN KELLEY

### OTHER LIBERTY RECORDS RELEASES INCLUDE:

LRP 3001 MUCHO CHA CHA CHA  
Don Swan and His Orchestra.

LRP 3002 BOBBY TROUP AND HIS TRIO  
Howard Roberts, guitar; Bob Enevoldsen, bass; Don Heath, drums.

LRP 3004 POPULAR FAVORITES IN HIGH FIDELITY  
John Duffy at the Mighty Columbia Square Wurlitzer.

LRP 3005 NIGHTFALL  
Harry Sukman at the Steinway Concert Grand.

### SIDE TWO

REMEMBER ME  
THERE GOES MY HEART  
LADY BE GOOD  
CHLOE  
TOPSY

Fran Kelley is strictly from Pisces and New York. Her love and understanding of music just comes naturally, stemming from her father, whose distinguished voice was heard in leading concert centers both here and abroad. Fran's musical background is varied; as an arranger-composer (one score was accepted by Duke Ellington), as a producer (she worked in conjunction with Lester Horton and Duke Ellington to stage jazz-ballet), as a jazz impresario (Fran presented the first jazz concert ever held at the University of California at Los Angeles which starred Charlie Parker, Lester Young, Nat "King" Cole and Benny Carter) and as an expert in the field of musical therapy. Fran Kelley is presently West Coast Editor and Representative for Metronome Magazine.

### ABOUT JIMMY ROWLES

With a celebrated background stemming from Benny Goodman and Tommy Dorsey to Zoot Simms and Stan Getz; doing the Bob Crosby Club 15 for four years; backing song specialists such as Peggy Lee, Betty Hutton and Vic Damone—it is small wonder that this magnificent musician has the sense of sympathy and humor he does. Jimmy Rowles's accomplishments are truly too vast to state completely. But the above can give you a pretty good idea. His biggest pride and joy in life is his twelve year old son—he has perfect pitch and could be a really great musician!!

### ABOUT THE RECORDING

RARE—BUT WELL DONE was recorded in Hollywood, California. An advance design of the famed Telefunken mike was used in conjunction with Altec Lansing power amplifiers and Ampex Recorders to reproduce this album. This combination, plus special microphoning and studio acoustics, have been utilized to reproduce a brilliant sound. Correct balance between vocal and instrumental groups gives all Liberty recordings outstanding clarity and presence for maximum high fidelity listening enjoyment. For best results, use the RIAA equalization curve. Frequency response is from 40 cps. to 15,000 cps.

Producer: Harry Babasin • Engineer: John Neal • Cover Design: Gloria Cortella

# LIBERTY RECORDS, INC., Hollywood, Calif.



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REG. U.S. PAT. OFFICE

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A High Fidelity  
Recording

[ RIAA  
CURVE ]

SIDE  
ONE

1. THE DAY YOU CAME ALONG (Coslow-Johnstone)
2. SO FAR SO GOOD (Lawrence-Mandy-White)
3. I WOULDN'T CHANGE YOU FOR THE WORLD (Jones-Newman)
4. YOU ARE TOO BEAUTIFUL (Richard Rodgers)
5. SERENADE IN BLUE (Gordon-Warren)
6. LET'S FALL IN LOVE (Arlen)

LONG PLAYING MICROGROOVE

33 1/3  
RPM

MANUFACTURED BY

LIBERTY RECORDS, INC., HOLLYWOOD, CALIFORNIA, U.S.A.



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Recording

[ RIAA  
CURVE ]

SIDE  
TWO

1. REMEMBER ME (Dubin-Warren)  
THERE GOES MY HEART (Silver-Davie)
2. LADY BE GOOD (G. Gershwin-I. Gershwin)
3. CHLOE (Moret-Kahn)
4. TOPSY (Durham-Babe)

LONG PLAYING

33 $\frac{1}{3}$   
RPM

MICROGROOVE

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